

THE "A B R I D G E M E N T S"  
OF BYZANTINE AND POSTBYZANTINE COMPOSITIONS

*Gregorios Stathis*

The invitation to contribute to the present issue of the *Cahiers* with an article on a musicological topic - preferably one which was somehow connected with my studies in Copenhagen in 1968-69 - has given me a good opportunity to finish an essay which I began to write already during my stay at the *Institute for Greek and Latin Medieval Philology*. Also, this is for me an occasion to recall that wonderful time and the fruitful discussions we used to have at Dr. Raasted's seminars 14-15 years ago.

I myself got much profit from these discussions and have since then devoted much of my work to solve the problem of the transcription of Byzantine notation - its "exegesis", as I prefer to call it. And Dr. Raasted, too, has with no less interest pursued the evolution of the Ψαλτική Τέχνη in the Postbyzantine period. In this connection it is enough to mention the informal "meeting" at the Institute during the XIth Congress of the International Musicological Society in August 1972<sup>1</sup> or the symposium on Byzantine music which he organized for the XVIth International Congress on Byzantine Studies in Vienna, October 1981.<sup>2</sup>

Already in the late 1960'es I had been interested in the phenomenon of "abridgement" in Byzantine and Postbyzantine musical compositions, finding in these abridgements an unquestionable proof that the Byzantine notation - and the Postbyzantine notation as well - was "synoptic" and had to be analysed if one were to sing the "melos", the real melody hidden beneath the notational signs.

In my files there is a piece of paper, dated "Copenhagen, 31 March 1969, in which I enumerate nine points concerning the theme of "abridgements". Those points were all I had been able to find among the microfilms of the *Monumenta Musicae Byzantinae*, in manuscript catalogues, in the musical manuscripts of the Bibliothèque Nationale in Paris where I had searched in January 1969, in the Copenhagen Royal Library, and in Raa-

1. See Γρ. Θ. Στάθη, Τά περί τήν βυζαντινήν μουσικήν πεπραγμένα κατά τό 11ον Διεθνές Συνέδριον Μουσικολογίας, "Θεολογία" ΜΤ', 3-4, (Αθήναι 1972), σσ.892-894. - Raasted suggested then to discuss "A selection of topics for a discussion on problems connected with "exegesis" and "analysis".

2. The theme of the Symposium was: "Byzantinische Musik 1453-1832 als Quelle musikalischer Praxis und Theorie vor 1453". Cf. Γρ. Θ. Στάθη, Συμπόσιον περί Βυζαντινῆς Μουσικῆς, "Θεολογία" ΝΓ', 3 (Αθήναι 1982) σσ.749-763.

sted's personal library, in the printed books of Byzantine and Postbyzantine music, and in my notes on the Sinai manuscripts which I knew since 1967. I took that piece of paper with me to Mount Athos, where I lived for more than three years cataloguing the manuscripts of Byzantine and Post-byzantine music, and added more elements indispensable for research on the abridgements. Of course, it is this cumulation of observations which explains why my work on the subject was not brought to an end. In some of my writings I used the phenomenon of abridgement to characterize the development of notation and composition;<sup>3</sup> but I have not yet found time for a thorough investigation of the material.

In Copenhagen I had written six pages, only. The first two I have already used in other articles; and here I shall use the rest of them after a slight modification. For the present article I had also ready (in photos and transcriptions) the material for the Kekragaria of Iakovos Protopsaltes, Chrysaphes the New and Balases the Priest, as well as a statistic table of the number of the phonetic signs to be found in the great Kekragaria known as "old" (actually, however, by Chrysaphes the New) and in the "abridged" ones by Iakovos Protopsaltes.

Writing these lines of introduction I relive with pleasure the days of study in Copenhagen with Jørgen Raasted, and I acknowledge the scholarly training which I got at the *Monumenta Musicae Byzantinae* and at the Institute.

#### A. General Remarks

a. From the XIVth century onwards we frequently meet, in the rich tradition of the musical manuscripts, the following terms: ἔτερον σύντομον, συνοπτικόν, συντετμηένον, σμικρυνθέντα, ἐλαττωνηθέντα, συντομηθέντα, ὡς ἐν βραχεῖ. At a first glance the melodies which are so qualified seem to be smaller in extension compared to earlier similar compositions in the manuscripts. With the terms mentioned above must be combined the indication ἐναληστατικόν, or καλογερικόν, or μέλος τῶν καλογέρων, or, during the XVIIIth c. "νέον ύφος τῆς Μεγάλης Ἐκκλησίας"; for a "melos ekklesiastikon" or "kalogerikon" is always shorter than

---

3. Gr. Stathis, An analysis of the sticheron Τόν πάλιον κρύψαντα, by Germanos bishop of New Patras [The Old "synoptic" and the New "analytical" method of Byzantine Notation], "Studies in Eastern Chant" IV 1979, p. 187.

the previous melos - the πολιτικόν, or θεσσαλονικάτον, or whatever it is called.

b. This fact demonstrates very well that in the practice of chanting some compositions are large, whereas others are short or shorter; furthermore, that the Art of Chant (the "Psaltike Techne") deals not only with the artistic forms of music, but also with the more simple and short forms of compositions as required by the needs of the Church. This is why the evolution of the Psaltike - as a living art - follows the liturgical practice of the Church and serves her in all her requirements.

In order to better understand the above we have to know the different and numerous forms of Orthodox Church worship, from the simplest and shortest service to the most embellished one, e.g. a παννυχίς or ἀγρυπνία (an "all night celebration" which lasts twelve to fifteen hours or even more). And it is important not to forget the uninterrupted "asmatic" practice in the monasteries during the Postbyzantine period which preserved the rich tradition of the secular clergy's non-monastic rite of chanting.<sup>4</sup> In the development of the Psaltike we clearly see that some period has a tendency to express everything broad, big, large, "slow" (= ἀργόν), whereas some other period prefers to shorten and abbreviate the compositions and at the same time creates new brief (= σύντομον) melodies to fit into the time-limits of the worship. Doubtless, together with that enlargement and abridgement in the "asmatic" evolution, broad and short melodies have coexisted - in every period and nearly for all the services of the ecclesiastical day-and-night.

c. The above mentioned terms which helped to explain the variety of the liturgical practice, do not all of them mean the same thing. Compositions indicated as "syntomon" or "synoptikon" or "kalogerikon" or "ekkle-

4. Oliver Strunk states on this topic: "Now in Symeon's time [Symeon Archbishop of Thessalonica, d. 1429] there was a well-established name for the office of the Great Church. It was called the ἀκολουθία ἀσματική - the "chanted" or "choral" office. From this we may certainly infer that it involved more singing than was usual in the monasteries. And to say this is to reduce the distinction between the two liturgical practices to its simplest terms. Precisely this same simplification is made by the Archbishop when he contrasts the two forms of worship"; see, The Byzantine Office at Hagia Sophia, in Essays on Music in the Byzantine World, 1977, pp. 114-115. - In August 1980 at Thessalonica I prepared the text of a conference on the topic: "The slow-broad (=ἀργή) and the short-quick (= σύντομη) tradition of the Byzantine and Metabyzantine liturgical practice". The text remains yet unpublished.

siastikon" are independent creations, differing from the earlier melodies; they are new compositions. By contrast, indications as συντετμηένον, συκρυνθέν, συντομηέν, ἐλαττωνηέν clearly relate to previous compositions: "this is so-and-so's composition being abridged by so-and-so".

Thus we have to elucidate and determine the meaning of these terms and especially the two most representative: σύντομον and συντετμηένον. The term "syntomon" characterizes a melody as being different from another similar piece which is not "syntomon". It is used, for example, for a Sticheron which is sung in the new sticheraric style, to distinguish it from the same Sticheron sung in the old sticheraric style. Incidentally, the same Sticheron can be sung to an even shorter melody - in the "heirmological" style - as all these styles are determined and used in the astatic practice up to the present day. It must also be noticed that a Sticheron can be performed with slow speed of time or faster, but within the same kind of style, depending on the time requirements of the service. For our concern, it is important that the time required for the execution of a "syntomon" melody is always less than the time required for the execution of a broader composition. With this reference to time the term "syntomon" can often be found in Cheroubika and Koinonika. For example, in the First Mode (and in all other Modes as well) Chrysaphes or Germanos or Bereketes (and nearly all other important composers) have two Cheroubika. The second has usually the indication ἔτερον σύντομον, - "another melody, short", and it is, indeed, shorter than the first one.

The term συντετμηένον, which is a past participle of the verb "συντέμνω", carries the meaning that a certain composition has become smaller after cutting down and abstracting unnecessary elements without disfiguring its original structure. In the same meaning are also the terms συκρύνθέν (συκρύνω = shorten), ἐλαττωνηέντα (ἐλαττώνω = diminish, lessen), συντομηέντα (συντομεύω = make something brief); they all imply that a composition becomes shorter without loosing its original form. The elements taken away are usually those which are often repeated, or an enlargement in the cadences. Furthermore there can be a cutting down of a part in the melodic embellishment of a word. Through the "abridgement" we gain time. The duration of chanting is shorter for an abridged composition than for the same composition in its original - not abbreviated - form.

## B. Documentation

a. All that I have reported here without referring to texts can be amply documented by quotations from the musical manuscripts; the references alone would fill several pages. I shall confine myself to quote the most important inscriptions, in a short historical review of the phenomenon.

In the Athens MS EBE 2458 of the year 1336, ff. 134r-v contain the Amomos verses (Psalm 118) composed by Φαρδιβούκη: "Αρχοντες κατεδίωξάν με - Ἡ χαρδὸν μου, ἄρχοντες - Ἡγάπησα, ἀδικέαν ἐμύσησα, in "kalophonic" melody. Soon after, f. 135v: "οὕτως φάλλονται ἐν Κωνσταντινουπόλει εἰς τοὺς μοναχούς" - "sung in this way in Constantinople in the burial of monks", namely the same verses but in short melody. And further below, f. 136v: "ἔτερος Ἀμωμος καλογερικός"; this time, only the beginning of the three 'staseis' is recorded, very short. For the brief "kalogerikon melos" Symeon of Thessalonica testifies: "ὅτι δή καὶ παρά μόνου τινός δυνατόν ἔστι ταῦτην γίνεσθαι, ἐπειδή καὶ παρά μοναχῶν ἐξετέθη καὶ χωρὶς ἀσμάτων πολλάκις ἐν κοινοβίοις ἐκτελεῖται (scil. ή ἀκολουθίᾳ)".<sup>5</sup>

The scribe of Athens MS EBE 2406 (A.D. 1453) writes on f. 278r: "τά αὐτά τροπάρια ἐσυνετμήθησαν καὶ παρ' ἐμοῦ οὕτως ἐκκλησιαστικώτερον" - "the same troparia have been abridged by me in this manner as being more proper for the church". Gregorios Bounes in his Kratematarion, Sinai MS 1262 of the year 1437, f. 1r states: "...ἐποιεὶθησαν μέν παρά τοῦ δομεστίκου ἐκείνου κύριο Μιχαὴλ τοῦ 'Ανεώτου' ἐκαλλωπίσθησαν δέ παρά τοῦ πρωτοφάλτου κύριο 'Ιωάννου τοῦ Γλυκέως' ὕστερον δέ ἐγράψησαν καὶ παρά τοῦ μαντορος κύριο 'Ιωάννου τοῦ Κουκουζέλη συντετμημένα καὶ σαφέστατα, καὶ οὐ γάρ πολλάς εἶχον μακρολογίας". And in the Manuel Chrysaphes' autograph, Iviron MS 1120 of the year 1458, some of the Amomos verses (ff. 453r-459xr) are distinguished as "synoptikoi",<sup>6</sup> and indeed these are shorter than the others.

Very eloquent is the evidence given by Benediktos Episkopopoulos (second half of XVIth c.) in the MS Koutloumousi 448, f.2r: "Οὐ εἰκοσιτέσσαρεις οἷκοι τῆς ὑπεραγίας Θεοτόκου, ποιηθέντες παρά τινων παλαιῶν διδασκάλων ἐντέχνως καὶ μεθοδικῶς, πλὴν δέ εἰς πλάτος καὶ διὰ τοῦτο οὐ νῦν οὐ φάλλουσι τούτους" λέγω δέ διὰ παθυμίαν, ἔτεροι δέ πάλιν δι' ἀπραξίαν (τοσούτον παρά πάντων ἀργῶσιν). "Εδοξε γοῦν καμοί, ἵνα μή ἀνενέργητοι μείνωσι

5. Συμεὼν Θεσσαλονίκης, Περὶ Θείας Προνοίας, P.G. 155,556.

6. Γρ. Θ. Στάθη, Οὐ ἀναγραμματισμού καὶ τὰ μαθήματα τῆς βυζαντινῆς μελοποιίας, 'Αθῆναι 1979, σ. 108.

εἰς τὸ ἑξῆς παρά τινων εὐλαβῶν εἰς δόξαν αὐτῆς τῆς ὑπεραγίας θεοτόκου, ἀλλά μᾶλλον φάλλεσθαι, Βενεδίκτῳ πρεσβυτέρῳ τῷ Ἐπισκοπούλῳ συνθένας καὶ γράψας ώς ἐν βραχεῖ, ἐπακολουθῶν τὰς ἔκεινων μεθόδους".<sup>7</sup>

From the end of the XVIIth century onwards, when an expansion of the melos in the astmatic practice was already observed with the "embellishments" in the Sticherarion and the Heirmologion, a tendency of short melodies began to appear. Thus, the Polyeleos in the First Mode (Δούλοι, Κύριον) by Petros Bereketes has the indication συνοπτικός καὶ ἔκκλησιαστικός.<sup>8</sup> Bereketes' δίχορον version of Τῇ ὑπερμάχῳ (to be sung "by the two choirs alternately") is called "σύντομον" (short) in the manuscripts (e.g. in Xeropotamou 323, f. 242v), in distinction to the slow and large "ἀργόν" melody. In the same MS, the Polyeleos by Chrysaphes the New (Δούλοι, Κύριον) is characterized as συνοπτισθέν καὶ καλλωπισθέν (f. 42v), and on f. 381r the Amomos is found "καθὼς ἐν Κωνσταντινουπόλει φάλλεται, σμικρυνθεὶς παρά κύριον Χρυσάφου τοῦ νέου καὶ πρωτοφάλτου".

Somewhat earlier, in the year 1625, in Sinai MS 1480, f. 88r, we find the rubric: "'Αρχή σύν θεῷ ἀγέψῃ καὶ τῶν κατ' ἥχον τερετιζόντων ἡχημάτων, σμικρυνθέντων καὶ παραλλαγέντων παρά τοῦ νεοφανοῦς Κουκουζέλη κύριον Ἰωάνναφ. Τό μέν παρά τοῦ Χρυσάφη".

For the following period I shall only quote the most characteristic specimens of my evidence. Ab. 1720 Antonios the Priest and Oikonomos abridges the Cheroubika and the Koinonika of Chrysaphes the New, and with that abridged form these series of compositions are widely spread: "Χερουβικά φαλλόμενα καθ' ἡμέραν κατ' ἥχον, ἐλαττωνηθέντα ἐκ τῶν τοῦ κύριον Χρυσάφη παρά Ἀντωνίου ἱερέως καὶ οἰκονόμου", to quote Panteleimonos MS 1012, f. 224v.<sup>9</sup> "Τό παρόν φάλλεται καθὼς καὶ εἰς τὴν μεγάλην Ἐκκλησίαν έσμικρυνθῇ παρά τοῦ πρωτοφάλτου τῆς Μεγάλης Ἐκκλησίας κύριον Παναγιώτου Χαλάτζογλου· ἥχος πλ.β' Κατευθυνθήτω" reports the scribe of Paris MS Suppl. Gr. 1135, f. 139r. A little later, in the middle of the XVIIth century, an Athonite monk and teacher of music, Theodoulos Ainites, systematically abridges the Cheroubika and the Koinonika by Petros Bereketes, Germanos bishop of New Patras, Balases the Priest and Nektarios Gremanes from Mytilene. The rubrics attest the fact with precision: "κύριον Πέτρου καὶ έσυντομηθή ὑπό κύριον θεοδούλου", or "κύριον Νεκταρίου, συντομηθέν ὑπό κύριον

7. op. c., p. 124.

8. Ξηροποτάμου 323, dated 1708, φ.52v, Ξηροποτάμου 328, φ.13v; see, Γρ. Θ. Στάθη, Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς - "Ἄγιον Ὄρος, Α'" (1975), σ. 163, 180.

9. Γρ. Θ. Στάθη, Τὰ Χειρόγραφα..., Β' (1976), σ.435.

Θεοδούλου". In the MSS Docheiariou 363, Xenophontos 137, Panteleimonos 972, Laura K 173 and especially in Docheiariou 376 there are many and interesting abridgements by Theodoulos the monk.<sup>10</sup>

All those abridgements (συντμήσεις, σμικρύσεις, συντομεύσεις, ἐλαττώσεις) of specific compositions and a lot more to which I have not referred, prove two indisputable features: first, that these compositions - and all similar ones - are extensive and demand much time for chanting; and, second, they are wonderful compositions and it is a shame if they are not to be sung. Consequently, they can and must be preserved in the psaltic tradition, at least, in an abridged form. Thus, the necessity to preserve important compositions of previous composers is acknowledged.

b. Together with this attitude, from the beginning of the XVIIIth century, the New Sticheraric "melos" (style) begins to take shape. Compared to the old style of Sticheraric melos (XIVth-XVth cent.) or to the "embellished" version of the Sticherarion by Chrysaphes the New and Germanos bishop of New Patras (second half of the XVIIth cent.), this new style is something quite different and doubtless very brief. A piece of good fortune has preserved for us a manuscript which in its very beginning writes as follows: "'Αναστασιματάριον μετά τῶν κεκραγαρίων, σύν Θεῷ ἀγίῳ, πολλὰ ὡφέλιμον εἰς φάλτην, ὅποι ἀγαπᾶ νά φάλη εὔμορφον χῦμα, τόσον τά ἀναστάσιμα ὡσάν καὶ τό Στιχηράριον' Φάλλεται δέ χῦμα, νέα σύνθεσις ἐμοῦ ταπεινοῦ Κυριάκου Κουλιδᾶ τοῦ Νάυπλιωτην".<sup>11</sup> The clear indication "εὔμορφον χῦμα" - "beautiful and expressed fluently, quickly" denotes a very brief melody, with a melodic structure different from the "old" one, the previous. Nearly the same is stated by Daniel Protopsaltes in his Anastasimatarion: "'Αρχή σύν Θεῷ ἀγίῳ τῶν εἵρμολογικῶν ἀναστασίμων".<sup>12</sup> The same manuscript (Xeropotamou 374) contains on f. 148r the "εὐλόγητάρια", σύντομα, εἵρμολογικά, καθώς φαλλονται ἐν Κωνσταντινουπόλει". Ioannes Protopsaltes himself characterizes his Polyeleos in the IVth mode as "syntomon"<sup>13</sup> and he offers a

10. Γρ. Θ. Στάθη, Τά Χειρόγραφα..., Α'(1975), σ. 520-521.

11. Παντελεήμονος 942, φ. 1r. Cf. Γρ. Θ. Στάθη, Τά Χειρόγραφα..., Β' (1976) σ. 251-253; there a photograph of f. 1r is printed.

12. Επροποτάμου 374; see Γρ. Θ. Στάθη, Τά Χειρόγραφα..., Α'(1975), σ. 266. The term "εἵρμολογικόν" here means quick (= "σύντομον"), the way in which the "heirmoi" and the troparia of the canons were sung at that time. In other references Daniel's Kekragaria are characterized as "synoptic"; see, for instance, Xeropotamou MS 330, dated 1782, f. 55v: "'Ετέρα σύνθεσις κεκραγαρίων, συνοπτική, μετά δογματικῶν, καθώς τά νῦν φάλλονται ἐν Κωνσταντινουπόλει' τονισθέντα παρά κυρίου Δανιήλ πρωτοψάλτου τῆς Μεγάλης Ἐκκλησίας".  
13. Διονυσίου 575, dated 1764, f. 111r; - see, Γρ. Θ. Στάθη, Τά Χειρόγραφα..., Β'(1976), σ. 720-723; a facsimile is reproduced there.

specimen of the new style in the brief sticheraric *melos θεαρχήψ* νεύματι, for which Demetrios Lotos says "synoptikon".<sup>14</sup> There is a change in the art of chanting and everything becomes brief.

#### C. "Exegetic" notation

a. At this point something very important takes place. For the writing down of the σύντομα μέλη – the "short", "brief", "quick" melodies – the notation changes its structure and gets another function; it is simplified and becomes more flexible and analytical, so that it can serve to render the brief – and quick – melodic movement on the syllables of the poetical text. This change can be easily seen even at a first glance: Most of the "ἄφωνα μεγάλα σημάδια χειρονομίας, ἀτινα λέγονται μεγάλαι ὑποστάσεις", i.e. the soundless great signs of cheironomy, such as Thematismos, Ouranisma, Choreuma, Kylisma, Psephiston Parakalesma, and some others, do not exist in these brief compositions because the *melos* which they determine – and which is obviously "broad" – is not adaptable to the new short style, the "σύντομον ὄφος"; there we do not find the well known and established "theseis" with their particular melodic contents. The change in the notation had already begun as "έξηγησις" (interpretation) with Balases the Priest (c. 1670),<sup>15</sup> or even with Akakios Chalkeopoulos (c. 1500) who may be considered an early teacher of exegesis, or at least a sort of "Prodromos", as it were.<sup>16</sup> But this favourable change takes an official character with the patriarchal exhortation of 1756: "Πασαπνόρια ἡδύτατα συντεθέντα παρά κύρῳ Ἰωάννου Πρωτοφάλτου, προτροπῇ Κυρίλλου Πατριάρχου κατά τό 1756" (Paris MS 1046, f. 69r). And Chrysanthos comments: "Μετεχειρίσθη τρόπον τοῦ γράφειν δύτις εἶναι διάφορος τοῦ παλαιοῦ, καὶ κλίνει εἰς τό ἐξηγηματικόν, καὶ ἐστάθη αὐτός ἡ ρίζα τοῦ ἐξηγηματικοῦ τρόπου, ὃν μετεχειρίσθη ὁ μαθητής αὐτοῦ Πέτρος".<sup>17</sup>

This exegetic-analytical notation began to spread for the writing of the new and original compositions by the composers of that time, not only

14. Paris. Suppl.Gr. 1332, dated 1783, f.389v-391r, and Xeropotamou 330, dated 1781-82, ff.440v-441v. See for the latter, Γρ. Θ. Στάθη, Τά Χειρόγραφα.., Α'(1975), σ.204.

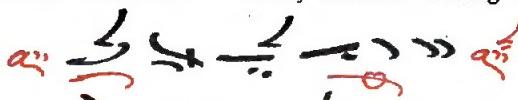
15. Γρ.Θ.Στάθη, Οἱ ἀναγραμματισμοὶ καὶ τὰ μαθήματα τῆς βυζαντινῆς μελοποιίας, Αθῆναι 1978, σ.52-54.

16. See his autograph, Athens MS EBE 917, f. 12v-13r and 15r. See also Γρ.Θ.Στάθη, Δειναὶ θέσεις καὶ ἐξηγησις, "Θεολογία" ΝΓ'(1982), σσ.768-769.

17. Χρυσάνθου, Θεωρητικόν Μέγα τῆς Μουσικῆς, Τεργέστη 1832, σ. XLIX, §75: "[Ioannes] used a manner to notate which is different from the old, and it is somehow exegetic; so, he became the first teacher of the exegetic manner (notation) used by his pupil Petros".

in connection with the new sticheraric style, but also for the compositions of the Papadike, such as Doxologies, Polyeleoi, and even Cheroubika and Koinonika, although for the latter the masters used the well established "theseis" of the old notation. Whenever they wanted, for gaining space and time in writing and copying, or even for visual memorizing of the compositions - both these virtues of the old notation are commonly acknowledged - they used the synoptic notation as well. In this new analytical notation they analyzed even all the melodies by the older composers which they needed for the asmatic practice. Petros Peloponnesios was the first one who occupied himself systematically with the exegeseis of older melodies. The chanter who wanted to execute an old composition, regardless whether it was written analytically or not, first had to analyze it in his mind, to memorize the 'formation' ("σχηματισμός") of the various theseis and the melos showed by the great signs of cheironomy. In so doing the result - i.e. what was actually realized in singing - was always an extensive melody. If he were to write down this real melody, as it has been done in definitive shape by means of the New Analytical Method, he would have to use a very large number of phonetic signs.

The entire contents of Sinai MS 1477 (c.1700-1720) gives a remarkable proof of this statement, with its transcriptions of Byzantine melodies into Kiev staff notation.<sup>18</sup> I report here a "thesis" which is included in one of my published articles.<sup>19</sup> Every chanter seeing this sticheraric "thesis":



would sing like this:

(Sinai 1477, f. 130v)

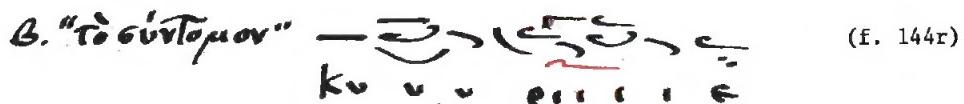
Only in this way, i.e. if we know the real melody which is shown by the notation, can we understand why a melody is "syntomon" compared to the preceding one. Petros Peloponnesios has composed the Doxastikon "Κύριε, ή ἐν πολλαῖς ἀμαρτίαις" in the style of the old Sticherarion, with the well-known "theseis" and the great signs of cheironomy. He has also composed a brief melody for the same Doxastikon, but this time in the new

18. Gr. Stathis, I manoscritti e la tradizione musicale bizantina in Italia. Appendice: Il manoscritto musicale Sina 1477, "Θεολογια" MG'(1972), fasc. 1-2, pp.279-308.

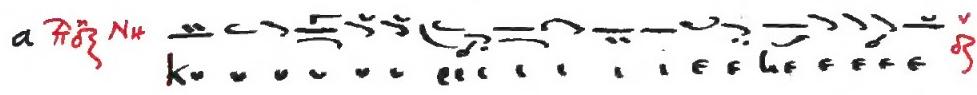
19. An analysis of the Sticheron Τόν ἡλιον κρύψαντα, in SEC. IV (1979), see the pages 212 and 225 (Sinai MS 1477, f. 130v).

sticheraric style. In two manuscripts this second melody is clearly characterized as "έτερον σύντομον, τοῦ αὐτοῦ".<sup>20</sup> I have counted the phonetic signs which Petros used in composing the broad (ἀργόν = slow) melos in the old notation; they are 403. I have then counted the signs of the brief (σύντομον = quick) melody; they are 394. The inevitable conclusion is that the term of σύντομον does make sense only if we have to do with two melodies of considerably different length - the new sticheraric melos notated in the analytical notation which does not require any analysis or exegesis, whereas the old sticheraric composition was written down in the "synoptic" notation and needed an exegesis of its theseis and great signs of cheironomy. In short, the terms σύντομον and ἀργόν refer to the actual length of a melos, not to the number of its notational signs.

To make this even more clear, let us take the first "thesis" - the word Κύριε - in both melodies, and let us have a look at these two settings, first in the original notation and afterwards in the analytical notation of the New Method (the Chrysantine notation):



The melody b, which is apparently larger (it comprises 8 neumes), is characterized as "short" (syntomon) compared to melody a, which has only 4 neumes. And it is, in fact, brief - shorter than the melos which has to be sung from the synoptic notation of melody a:



20. Ιβήρων 997, φ.143r and 144r - Δοχειαρίου 367, φ.258r. See for the latter Γρ. Θ.Στάθη, Τὰ Χειρόγραφα..., Α' (1975), σ.495. More precisely: in the Iviron MS 997 the broad melody comes first, and then follows the "syntomon": f.143r: "τῇ ἀγίᾳ καὶ μεγάλῃ Τετράδι, εἰς τὰ ἀπόστιχα τοῦ Ὁροῦ, Πέτρον λαμπαδαρίου, πλ.δ'" - φ.143r: "έτερον, σύντομον, τοῦ αὐτοῦ, πλ.δ.'" The Docheiariou MS 367 is a Doxastarion in the new sticheraric style, "syntomon"; therefore the syntomon comes first, and then follows, f.258r: "έτερον ἀργόν".

Exactly the same happens with the Sticheron Doxastikon 'octaechon' Θεαρχήν νεύματι of Ioannes Protopsaltes, mentioned above. It has the indication "synoptikon" and numbers 439 phonetic signs, whereas the broad sticheraric melos of Chrysaphes the New numbers 524 signs. But also here the real comparison is between the "synoptikon" and the broad melos which is hidden under the synoptic notation of the Old Sticherarion.

The conclusion is easy and beyond any doubt; the notation of the Old (ἀργόν - slow) sticheraric and papadikon melos is "synoptic", concise; in the contexture of the theseis and under the great signs of cheironomy it includes an extensive melody, which needs a much greater number of phonetic signs in order to be fully registered.

b. The new original compositions of the masters of music written with analytical notation in this period, were anyhow easier and preferable in the practice of chanting. But all those wonderful compositions of the older composers were not allowed to sink into disuse and oblivion, just because they were difficult with their brief "synoptic" notation for a broad melos. Facing the danger that the old beautiful compositions might fall into oblivion, the masters took the precaution to do two things: to explain, that is to transcribe them with the analytical notation and thus make easier their singing, and to abridge those of which they acknowledged the permanent artistic value, that is to say to cut away some superfluous elements and thus make them less "slow" than before, since the brief practice in the worship was now a fact. In the present article I do not want to deal with the great number of "exegetes" (teachers) and their exegeseis, and even from the abridgements I will refer only to the most well-known cases.

Ioannes Protopsaltes has abridged, in the analytical notation, the hymns for the Holy Liturgy of St. Basileios composed by Ioannes Glykys, i.e. "Ἄγιος, ἄγιος, ἄγιος - Ἀμήν - Σέ ὑμνοῦμεν; also the Νῦν αἱ δυνάμεις - Γεύσασθε of the Presanctified Liturgy which are compositions by Ioannes Kladas.<sup>21</sup>

Anastasios Rapsaniotes (3rd quarter of the XVIIIth cent.) in Athens MS EBE 969 has a series of Κεκραγότα συντομηθέντα.

21. Εηροποτάμου 330, φ.263r: "συνοπτισθεῖσα παρά κύριον Ἰωάννου πρωτοψάλτου . . .", and Δοχειαρίου 411, φ.108r, 110r. These compositions notated analytically have passed through almost all the printed Anthologies.

Kyrrilos Marmarenos (3rd quarter of the XVIIIth cent.) abridges the prominent hymns for the Presanctified Liturgy.<sup>22</sup>

Stefanos Xeropotamenos abridges, in analytical notation, the well-known and much used Theotokion of Ioannes Koukouzeles, "Ανωθεν οἱ προφῆται".<sup>23</sup>

Later on, with the introduction of the New Method of analytical notation many compositions of older masters of music were abridged and disseminated in the printed musical books, and they are still sung.<sup>24</sup>

*D. The "abridged Kekragaria" by Iakovos Protopsaltes.*

a. Among the chanters and teachers of music who occupied themselves with the abridgements Iakovos Protopsaltes (d.1800, 23 April)<sup>25</sup> stands in the first place. Iakovos took the Doxastika Idiomela from the Sticheraria of Chrysaphes the New and Germanos bishop of New Patras, he abridged or embellished them,<sup>26</sup> – it is in those embellishments that we acknowledge his artistic skill –, and he collected them in his Doxastarion which was widely spread both in manuscripts and in printed books. Δοξαστικά ..., συντεθέντα κατά συντομότερον τρόπον, or ἐκ θέσεων στιχηραρικῶν τε καὶ εἰρημολογικῶν, are the usual inscriptions in the manuscripts.<sup>27</sup> His other melodies are also all of them "abridgements from the old ones"; that is to say, the Troparia for the Great Hours, the eight Dogmatika of the Octo-echos, the Pasapnoaria for Lauds and the eleven Eothina. Iakovos by the hand of his pupil Georgios from Crete used the analytical notation. Never-

22. Δοχειαρίου 359, φ. 223r; see, Γρ.Θ.Σταθη, Τά Χειρόγραφα..., Α'(1975), σ.475, where you can find a facsimile reproduced.

23. 'Αγίου Παύλου, 26, σ. 184 onwards.

24. The main abbreviations which are included in the printed musical books are the following: a. The asmatikon "Άγιος ὁ Θεός for the feasts of the Holy Cross, a composition by Manuel Chrysaphes abridged by Geórgios from Crete; b. "Ανωθεν οἱ προφῆται of Koukouzeles by Constantinos protopsaltes; c. Bereketes' Θεοτόκε παρθένε, by Chourmouzios, d. Μακάριος ἀνήρ of Petros Peloponnesios, by Manouel protopsaltes, e. the old and great Anoixantaria, by Chourmouzios.

25. Christos Patrinelis, Protopsaltæ, Lambadarii, and Domestikoi of the Great Church during the postbyzantine period (1453-1821), SEC III (1973), pp. 155-156, 163, 165-166.

26. The "embellishment" is a practice which affects the better apportionment of the cadences, the clarity of the theses and their selection in order to accentuate better the poetical text, the transposition of the tetracords – pentacords and the permutation of the three genders, which is now indicated precisely by means of the phthorae. Cf. also, Γρ.Θ.Σταθη, 'Η χιλιετηρίδα τῆς βυζαντινῆς μουσικῆς γραφῆς, "Βυζαντινά" 4, (Θεσσαλονίκη 1972), σ.418-419.

27. See Docheiariou MS 361, especially the colophon, and Xeropotamou MS 367. Cf. Γρ.Θ.Σταθη, Τά Χειρόγραφα..., Α'(1975), σ.480, 243.

theless, many theseis have been taken over integrally (or somewhat varied) in synoptic notation, and since they were considered to be difficult ("δευτέρες"), Apostolos Konstas from Chios had to occupy himself with "explaining" and analyzing them.<sup>28</sup>

b. Leaving aside all the other "abridged" compositions of Iakovos's, I shall now turn to his series of Kekragaria. In Dr. Raasted's Anthology (beginning of the XIXth cent.), which I used in Copenhagen, a heading on f. 28r runs: "Κεκραγάρια συντετμημένα ἐκ τῶν παλαιῶν παρὰ τοῦ μουσικολογικωτάου κύριον Ἰακώβου Πρωτοφάλτου τῆς Μεγάλης Ἐκκλησίας". With the word "old" (παλαιά) Iakovos meant the series of Kekragaria "embellished" by Chrysaphes the New.<sup>29</sup> In Sinai MS 1580 (A.D.1720), this series is found on folios 1v-3r. In order to facilitate a comparison I also took the corresponding series of Kekragaria by Balases the Priest from a manuscript at the Royal Library of Copenhagen (NKS 4466,4<sup>o</sup>, f.253r).

The following table clearly demonstrates the "paradoxical" phenomenon that the abridgements seem to be more extensive than the unabridged versions. I have here counted the phonetic signs of the original notation, both for the "abridged" Kekragaria made by Iakovos and for the "old" ones composed by Chrysaphes the New:

	'Ιακώβου "Συντετμημένα"	Χρυσάφη "παλαιά"
ήχος α'	Κύριε ἐκέκραξα	235
	Κατευθυνθήτω	156
ήχος β'	Κύριε ἐκέκραξα	211
	Κατευθυνθήτω	122

28. Γρ. Θ.Στάθη, Δειναῖς θέσεις καὶ ἔξηγησις, "Θεολογία ΝΓ" 3 (1982), σσ. 772, 781-782, where ff. 197r and 230r of Sinai MS 1075 are reproduced: f. 197r, "ἀρχὴ σύν θεῷ τῆς ἔξηγησεως πάντων τῶν δεινῶν θέσεων τοῦ Δαξαστικάριου τοῦ κύριον Ἰακώβου πρωτοφάλτου ἐκ στόματος κύριος Γεωργίου τοῦ Κρητός".

29. I explained that in my article on "Τὸν ἥλιον κρύψαντα" in SEC IV (1979), p. 185-186. Iakovos knew in any case all the previous series of Kekragaria, some of which were either "abridgements" or "synoptic" or even "syntomon"; but he referred to the "old" ones, the only series recognized as the "great" series coming from the Byzantine period through the "embellishments" by Chrysaphes the New. All these series can be found here and there; but the most interesting of them Demetrios Lotos has collected in his autograph of the year 1774, Aghiou Pavlou MS 132: σ. 49 "Ἐτερα συνοπτικά, Ναυπλιώτικα" - σ. 53 "Ἐτερα ἀγιορείτικα" - σ. 57 "Ἐτερα κεκραγάρια κύριον Ἀντωνίου ὑερέως" - σ. 61 "Ἐτερα κεκραγάρια συνοπτικά, τοῦ Θεοδοσίου ὑεροδιακόνου χίου καὶ ἡμετέρου διδασκάλου".

πήχος γ'	Κύριε ἐκέκραξα	244	164
	Κατευθυνθήτω	160	107
πήχος δ'	Κύριε ἐκέκραξα	179	161
	Κατευθυνθήτω	95	105
πήχος λ.ρ'	Κύριε ἐκέκραξα	219	147
	Κατευθυνθήτω	135	103
πήχος λ.β'	Κύριε ἐκέκραξα	245	156
	Κατευθυνδήτω	148	101
πήχος βαρύς	Κύριε ἐκέκραξα	203	117
	Κατευθυνθήτω	87	70
πήχος λ.δ'	Κύριε ἐκέκραξα	258	146
	Κατευθυνθήτω	98	85

It should be noted that the so-called "Little Ison" (in combinations like ~~— — —~~ ~~—~~ etc) has not been counted. The writings ~~— —~~ ~~—~~ are counted as one phonetic sign, as are also the composed signs which indicate a large interval. The cheironomic signs (the soundless άφωνα) have of course not been counted.

c. To illustrate the above I reproduce the beginning of the Kekragarion of the Second Mode (below, pp. 33ff) in three original versions, together with their corresponding exegeseis in the New Method:

- a. is the abridgement by Iakovos.
- b. is the version by Chrysaphes the New, the "old" melody which was abridged by Iakovos.
- c. is the Kekragarion by Balases the Priest. For this version, Balases has used a rather analytical notation. Actually, Balases's composition is an abridgement with slight variations of the composition by his contemporary, Chrysaphes the New<sup>30</sup> – though it is not so characterized.

I have chosen the Second Mode "for sentimental reasons": belonging to the chromatic gender, this mode uses chromatic intervals – another topic for many heated discussions during my stay in Copenhagen.

The numeral correspondance of phonetic signs in Κύριε ἐκέκραξα and Κατευθυνθήτω in the Second Mode of Balases and Chrysaphes is:

Balases: 162 and 93	Chrysaphes: 134 and 88
---------------------	------------------------

30. In the second εἰσάκουσόν μου, Balases's version appears to be longer than the corresponding thesis in the version by Chrysaphes. In actual singing, however, the opposite is true – cf. the two theseis as rendered according to the New Analytical Method. In the word εἰσάκουσό-με-όν, the syllable με certainly implies that the neumatic notation of the Kylisma was meant to serve as a basis for a skillful exegesis – cf. the Thematismos in δός μοι-με-οι from Τόν πλινον κρύψαντα mentioned above (p. 24).

It is interesting to compare these figures with the corresponding numbers of phonetic signs in Κύριε ἐκέκραξα and Κατευθυνθήτω of the Second Mode as found in Sinai MS 1480 (A.D. 1625; ff-52v-53f), that is to say in a shape earlier than the "embellishment" by Chrysaphes the New. The comparison shows how some elements in the practice of Psaltilike in the worship are short, become broad, and are abridged again, and how their stable elements remain unaltered through the ages. The figures of Sinai 1480 are: Κύριε ἐκέκραξα 122 and Κατευθυνθήτω 73 phonetic signs

In the musical texts on pp. 33 ff, in the second triad, the 'paradoxon' is obvious: in the original notation the "abridged" version by Iakovos, and also that of Balases, appears to be much more extensive than the "old" one of Chrysaphes. This happens because the notation of Iakovos' version is analytical and uses more phonetic signs, while the notation of Chrysaphes' original version is concise. However, the same triad in the New Analytical Notation, shows clearly that the "abridged" version is shorter than the "old" ones; the number of signs is less, and consequently the time for the singing is shorter, οὐντομάτερος.

One final remark concerning Iakovos' abridgements of the Kekragaria: During the years in which Iakovos served as Lampadarios and Protopsaltes (1784-1790-1800)<sup>31</sup> and occupied himself with the interpretation of the Doxastarion and with the abridgements of the "old" Kekragaria, the "exegesis" of the same Kekragaria by Petros Peloponnesios was commonly known and amply spread.<sup>32</sup> Now, the exegetical-analytical notation used by Petros needed a great many phonetic signs to register the ὅρον μέλος in its entirety - many more signs, in fact, than those used by Iakovos when he wrote down the "abridged" form of the same "old" Kekragaria. Might it not be, then, that Iakovos' "abridgements" did not at all refer to the "old" Kekragaria, but to an analytical notation of his own time? If so, these "abridgements" would have no great value as evidence for the conciseness of the previous, "old" notation, one might think. Would it not be possible that they represent an alteration of the melos of the old Kekragaria, maybe even a falsified version of this alteration? This is a very weak observation which, perhaps, I should not have mentioned at all. My only reason for doing so is that I want to anticipate any such objection, for the benefit of "some difficult debater".<sup>33</sup>

31. Christos Patrinelis, *Protopsaltæ...*, SEC(III) 1973, pp.155,163.

32. Nearly all the Anthologies of the two last decades of the XVIIIth cent. contain these exegeseis. See for instance Xeropotamou MS 330, f.45r.

33. The "Δεινοί συζητηταί", of the Akathistos (*stanza Φήτορας πολυφθόγγους*).

Here one must remember that Iakovos and Petros, fellow countrymen (from Peloponnesos) and coevals, were both Domestikoi (first and second, respectively) at the Patriarcal Church in Constantinople, at least since 1764<sup>34</sup> and that they chanted the slow-extensive melos of the "old" Kekragaria alternately<sup>35</sup> from the original notation, because Petros had not yet registered them in the analytic-exegetical manner. And they chanted the broad-slow melos looking at a concise (synoptic) notation, since there existed no other, doing so with full consciousness and respect of the fact that this melos was "old", finally settled with the "embellishment" of Chrysaphes the New. Never did they say that it was their own; on the contrary, when they skillfully wrote their "exegeseis" or their "abridgements", they indicated clearly: this is the melos or poem (composition) of so-and-so and it is explained ("ἐξηγήθη") or abridged ("συνετμήθη") by so-and-so. There is neither usurpation nor falsification in the tradition, but smooth succession and development.

The exegesis of the notation was an unquestionable reality in the practice of chanting as well as in the tradition of manuscripts. I believe that this point has become obvious from what I have dealt with in the present research, and I shall not present more details. Besides, I hope soon to finish a comprehensive work on "The exegesis, the exegetists, and their exegeseis". As for the actual case of the "old-great" Kekragaria, it is enough to mention that they have been transcribed analytically into the pentagram (Kiev staff notation) in the Sinai MS 1477, ff. 9r-21v;<sup>36</sup> this manuscript at any case was written much earlier than the epoch of Petros and Iakovos, at about A.D. 1720. Certainly, those two and the other masters of music in Constantinople would not have known the existence of this peculiar manuscript, nor of any other of a similar kind; but they surely knew the very same melos, the same analysis and exegesis of the Byzantine and Postbyzantine notation, and they sung it as the skilled and

34. Christos Patrinelis, Op.c. pp.165-166.

35. The first Domestikos (Iakovos) under the protopsaltes Ioannes in the right patriarchal choir, and the second Domestikos (Petros) under the lampadarios Daniel in the left choir in the Patriarchal Church at Phanari.

36. The ff. 9r-9v-10r, concerning the Κύριε ἐκέχραξα - Κατευθυνθήτω of the First Mode are reproduced in facsimile in my article, I manoscritti e la tradizione musicale bizantinosinaitica, "Theologia" MG'(1972), σ. 296-297. Fol. 10v-11r are reproduced p. 38, below.

fine psaltes they were, they preserved it and taught<sup>37</sup> it to their pupils and worthy continuators of the art and the tradition.

The phenomenon of "abridgement" of the Byzantine and Postbyzantine compositions constitutes an unquestionable proof of decisive significance, that the Byzantine and Postbyzantine notation is "synoptic"-concise. The "melos" is surely something more than the simple succession of the phonetic signs, the so-called "metrophonia". If we wish to sing and to write down analytically this "melos", we have no other way to follow than to analyze and explain the melodical contents of the notation with rhythm and the exact size of the intervals, taking care to understand how the art of Chant notates the various "theseis" and uses the soundless signs of cheironomy, and moreover how the uninterrupted tradition preserved and disseminated this art up to the present day.

---

37. Together with the School for the dissemination of the New Method which was founded in 1814-15 we know that until then, four Patriarchal Schools of Chant have functioned, in which the Protopsaltes and Lampadarioi of that time have been appointed to give lessons on the Papadike, the "great" Sticherarion (as it is characterized in the Patriarchal letter in establishing the first School in 1727) and the Anastasimatarion. See in the pamphlet of the series of five Records from the Patriarchal Church "The Holy Passion" (1982), the paragraph "Patriarchal Music Schools", pp. 13-14 and 38 (in English), written by the present author.

- a. "lakónos  
d. -vntspapera" : Rasted's Ærþögðia, f. 29v

b. "naxwáí"  
(Xpwsigwv) : MS Sina 1580, f. 2v

c. Mægðar : Hafniensis NK.4466, f. 352v

Ku  $\frac{1}{2}$  e e  
Ku  $\frac{1}{2}$  e e  
Ku  $\frac{1}{2}$  e e

a. *"γάκωβος"*  
     *"αντεπικρέμα"*

b. *"παλαιά"*  
     (*Χρονική ρεύμα*)

v. *Μιαρχίσκη*

Transcription into Kāshī's notation = קָשִׁי  
 analytical notation K u U P L L L Q L L L E  
 of the New Method K u U P L L L L Q L L L E  
 \* \* \*  
 Tlařděkta (1850)  
 sr. 186, 117, 153 K u U P L L L Q L L L E

\* \* \*

- A.  $\frac{1}{2} - \frac{5}{6} = \frac{3}{6} - \frac{5}{6} = \frac{-2}{6} = \frac{-1}{3}$   
 $\epsilon \text{ ke } \epsilon \text{ ke } a \text{ a a a a a a za}$

B.  $\frac{1}{2} - \frac{1}{3} = \frac{3}{6} - \frac{2}{6} = \frac{1}{6}$   
 $\epsilon \text{ ke } \epsilon \text{ ke }$

C.  $\frac{1}{2} - \frac{1}{3} = \frac{3}{6} - \frac{2}{6} = \frac{1}{6}$   
 $\epsilon \text{ ke ke za}$

$$d. \quad \frac{5}{a} \times \frac{2}{a} = \frac{10}{a^2}$$

6.   $\alpha$

$$V = \frac{1}{2} \int_a^b u^2 du$$

a.  α α α α α α προ ος σε ε

$$V = \frac{1}{\alpha} \left( \frac{1}{\alpha} - \frac{1}{\alpha} \right) = \frac{1}{\alpha^2}$$

• • •

4.

b.

$$y = \frac{1}{\pi} \left( \frac{1}{a} - \frac{1}{a^2} \right)$$

4

a —  —  —  —  —  —  —  —   
“ ei oa aa ala ei oa a koo so o o o

6. ئەن ئىزىزى

۷. 

۶. ﻦـ ﺔـ ﻢـ ﻪـ ﻮـ ﻰـ ﻭـ ﻱـ ﻲـ ﻮـ ﻮـ

\* \* \*

$$d. \frac{1}{4} \times 4 = 1 \quad \frac{1}{4} \times 4 = 1 \quad \frac{1}{4} \times 4 = 1 \quad \frac{1}{4} \times 4 = 1$$

B.  $\text{C}_3$   $\rightarrow$   $\text{C}_2$  or  $\mu_2$

۱۰۷

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

$$d. \frac{c}{\sin A} = \frac{s}{\sin a}$$

B. Chit -  
or oaks over

7. **ՀԵՂԱՎԱՐԱՐ**  
հօսառաէք զօսրիք

a.                

۶۔ **لے کوئی دنیا کی** **کسی نہیں** **کوئی دنیا کی** **کسی نہیں**

Y. — " ( ) — a a a kou ou ou oo o o ov ou ou

a. 

6. — — —  
μρε κύ επε

Y. "<sup>3</sup><sub>8</sub>" — 5 5  
8 Kuu v v er

a.  $\frac{1}{2} \cdot \frac{1}{2}$

—  
ou ou — ku u u u u u u u pl

$$d \frac{dy}{dx} = y \rightarrow \frac{dy}{y} = dx \rightarrow \ln|y| = x + C$$

B. — — → →

$$y = \overbrace{e^x}^{\text{red}} + \underbrace{c_1 e^{-x}}_{\text{blue}}$$

4. ku u u u pt' e

፩ የ፪ የ፪



$$a. \quad k \cdot \frac{y}{x} = c$$

B.  $\frac{K}{\mu} = \frac{\eta}{\mu}$

۱۷۰

۶. **K** **u** **pt** **t** **l** **l** **l** **q** **l** **t** **ll** **e** **س**

וְיַעֲשֵׂה יְהוָה כִּי־יֹאמְרָה קְדוּשָׁה כִּי־יֹאמְרָה קְדוּשָׁה

/

mein geliebte Söhne

mein geliebte Söhne